

Edinburgh Jazz School Booklet Summer Term 2019 Concert

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This booklet contains some transcriptions that we'll be looking at (which you are welcome to enjoy in your own time), the tunes we'll be working on and some basic scale and rhythm information. Hope it's helpful!

Sonny Rollins' Solo on "Without A Song"

The Bridge, 1962

This first phrase couldn't be simpler. Just a nice Eb triad phrase.

Chords: Eb^{Δ7} Eb⁷ Ab^{Δ7} Db⁷

The amount of time he focuses on phrases centered on this Eb is a masterclass in motivic development

6 Eb^{Δ7} Eb⁷ Ab^{Δ7} Db⁷

10 Eb^{Δ7} F#⁰⁷ F-⁷ Bb⁷

Lots of different rhythmic variation with very little material, keeping it interesting

laid back

14 Eb^{Δ7} F-⁷ Bb⁷ Eb^{Δ7} F-⁷ Bb⁷

After a very laid back 4 bars, bar 17 kicks everything nicely back into gear

18 Eb^{Δ7} Eb⁷ Ab^{Δ7} Db⁷

Still focusing on that Eb! Beautiful.

22 Eb^{Δ7} Eb⁷ Ab^{Δ7} Db⁷

Only now does he break the development with a bebop line

26 Eb^{Δ7} F#⁰⁷ F-⁷ Bb⁷

30 Eb^{Δ7} F-⁷ Bb⁷ Eb^{Δ7} Bb-⁷ Eb⁷

This would be a great line to learn!

Starting to get cooking now, after patiently waiting half a chorus

Bar 67 accents the 9th of a Gm7, an A, which doesn't fit in the Eb scale. Good use of extension

34 $A\flat^{\Delta 7}$ $G-7$ $C7$ $F-7$ $B\flat 7$ $E\flat^{\Delta 7}$

This cleverly hammers home the key notes here

38 $G-7$ $A-7(\flat 5)$ $D7(\flat 9)$ $G-7$ $C7$ $F-7$ $B\flat 7$

Yes! Bar 41-44, what a great moment - the same phrase twice but a slight variation on the second time makes it great. Good comping too

42 $E\flat^{\Delta 7}$ $E\flat 7$ $A\flat^{\Delta 7}$ $D\flat 7$

46 $E\flat^{\Delta 7}$ $E\flat 7$ $A\flat^{\Delta 7}$ $D\flat 7$

Clever use of a motif of repeated notes

50 $E\flat^{\Delta 7}$ $F\sharp 7$ $F-7$ $B\flat 7$

54 $E\flat^{\Delta 7}$ $F-7$ $B\flat 7$ $E\flat^{\Delta 7}$ $F-7$ $B\flat 7$

A chorus in, this is the first time he steps properly out of the key

Accent on the second beat is really nice rhythmically

58 $E\flat^{\Delta 7}$ $E\flat 7$ $A\flat^{\Delta 7}$ $D\flat 7$

62 $E\flat^{\Delta 7}$ $E\flat 7$ $A\flat^{\Delta 7}$ $D\flat 7$

This is nice, because this phrase is pretty weird but a very in the pocket phrase next offsets that in a great way

66 $E\flat^{\Delta 7}$ $F\sharp-7$ $F-7$ $B\flat 7$

70 $E\flat^{\Delta 7}$ $F-7$ $B\flat 7$ $E\flat^{\Delta 7}$ $F-7$ $B\flat 7$

Nice bit of melody to learn - he uses this phrase a few times!

Another great melodic phrase!
So much happiness in this.

4 74 Eb^Δ7 Eb⁷ Ab^Δ7 Db⁷

Bar 112 delays the gratification of going to Ab by a whole 2 beats

78

Similar to before, Sonny employs good variation between lines and jaunty rhythms

82 Eb^Δ7 F[♯]o7 F-7 Bb⁷

86 Eb^Δ7 F-7 Bb⁷ Eb^Δ7 Bb-7 Eb⁷

laid back

I would say as well, this is the only time he plays something "fast". Super tasteful!

90 Ab^Δ7 G-7 C7 F-7 Bb⁷ Eb^Δ7

94 G-7 A-7(b5) D7(b9) G-7 C7 F-7 Bb⁷

The 4th - an "avoid" note - is placed directly on a strong beat here, but it works!

Ending this bar on the 9th of Eb major, again good use of extension

98 Eb^Δ7 Eb⁷ Ab^Δ7 Db⁷

102 Eb^Δ7 Eb⁷ Ab^Δ7 Db⁷

106 G-7 F[♯]o7 F-7 Bb⁷ Eb^Δ7

111 F-7 Bb⁷ Eb^Δ7 F-7 Bb⁷ Eb^Δ7

Very classic ending to a solo. Another good line to learn!

Chet Baker's Solo on "But Not For Me"

Chet Baker Sings

115 $D\flat^{\Delta 7}$ $B\flat^{-7}$ $E\flat^{-7}$ $A\flat^7$ $D\flat^{\Delta 7}$ $B\flat^{-7}$

119 $E\flat^7$ $A\flat^7$ $D\flat^{\Delta 7}$ $A\flat^{-7}$ $D\flat^7$

123 $G\flat^{\Delta 7}$ B^7 $D\flat^{\Delta 7}$ $B\flat^{-7}$

127 $E\flat^7$ $E\flat^{-7}$ $A\flat^7$

131 $D\flat^{\Delta 7}$ $B\flat^{-7}$ $E\flat^{-7}$ $A\flat^7$ $D\flat^{\Delta 7}$ $B\flat^{-7}$

135 $E\flat^7$ $A\flat^7$ $D\flat^{\Delta 7}$ $A\flat^{-7}$ $D\flat^7$

139 $G\flat^{\Delta 7}$ B^7 $D\flat^{\Delta 7}$ $B\flat^7$

143 $E\flat^{-7}$ $A\flat^7$ $D\flat^{\Delta 7}$ $E\flat^{-7}$ $A\flat^7$

Horace Silver - Doodlin'

A ♩ = 100 Heavy Swing (Transposed to F)

Blues Scale! - the first 4 bars is call and response - same phrase, different ending.

147 F7

Repeated phrase with a rising note - leading us chromatically to the 3rd on F7. Beautiful!

151 Bb7 F7 A-7 D7

Tonic pedal on top, with blues scale underneath

155 G-7 C7 F7 G-7 C7

B More tonic pedal... Easy for pianists and guitarists - maybe horn players try alternating blues scale notes with the root on top to make licks?

The Eb makes this a 7#11... Cheeky.

159 F7 Bb7

Repeated phrase, descending line underneath which outlines the harmony.

164 F7 A-7 D7

Chromatic enclosure around the ♯3.

167 G-7 F7 G-7 C7

C More tonic pedal

171 F7 Bb7

The first 8 bars of this chorus is the same phrase 4 times, transposed up to the IV chord where appropriate

176 F7 A-7 D7 G-7 C7

Blues lick to finish! Loads of grace notes for extra drama.

180 C7 F7 G-7 C7

Blue Train

John Coltrane

183 **Swing**

B \flat 7(#9) B \flat 7(#9)

188

E \flat 7(#9) B \flat 7(#9) F7(#9)

193

B \flat 7(#9)

1. 2.

Solos on standard B \flat Blues

Blue Bossa

Kenny Dorham

197 **Bossa**

C-7 F-7

202

D-7(b5) G7(b9) C-7

206

E \flat -7 A \flat 7 D \flat A7

210

D-7(b5) G7(b9) C-7

Take The A Train

Duke Ellington

214 Piano Intro

A piano introduction consisting of four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and eighth notes.

218 C⁶₉

D7(#11)

A single musical staff containing four measures of music. The first measure is marked with a C⁶₉ chord, and the second measure is marked with a D7(#11) chord.

222 D⁻⁷

G⁷

C⁶₉

D⁻⁷

G⁷

A single musical staff containing four measures of music. Chord markings are placed above the staff: D⁻⁷, G⁷, C⁶₉, D⁻⁷, and G⁷.

226 C⁶₉

D7(#11)

D⁻⁷

G⁷

C⁶₉

G⁻⁷ C⁷

A single musical staff containing four measures of music. Chord markings are placed above the staff: C⁶₉, D7(#11), D⁻⁷, G⁷, C⁶₉, G⁻⁷, and C⁷.

234 F^{A7}

A single musical staff containing four measures of music. The first measure is marked with an F^{A7} chord.

238 D⁷

D⁻⁷

G⁷

A single musical staff containing four measures of music. Chord markings are placed above the staff: D⁷, D⁻⁷, and G⁷.

242 C⁶₉

D7(#11)

A single musical staff containing four measures of music. The first measure is marked with a C⁶₉ chord, and the second measure is marked with a D7(#11) chord.

246 D⁻⁷

G⁷

C⁶₉

A single musical staff containing four measures of music. Chord markings are placed above the staff: D⁻⁷, G⁷, and C⁶₉. A double bar line with repeat dots is at the end of the staff.

250 C⁶₉

A single musical staff containing four measures of music. The first measure is marked with a C⁶₉ chord. The staff ends with a double bar line and a 4/4 time signature.

So What

Miles Davis

253 **D** D-7

Musical notation for measures 253-256. Measure 253 has a D-7 chord. Measure 254 has a D major chord. The bass line features a rhythmic pattern of eighth notes and quarter notes.

257 D-7

Musical notation for measures 257-261. Measure 257 has a D-7 chord. The bass line continues with eighth and quarter notes.

262 **E** D-7

Musical notation for measures 262-265. Measure 262 has an E major chord. The bass line continues with eighth and quarter notes.

266 D-7

Musical notation for measures 266-269. Measure 266 has a D-7 chord. The bass line continues with eighth and quarter notes.

F270 Eb⁻⁷

Musical notation for measures 270-273. The piece is in E-flat major (three flats). The key signature is indicated by three flats (Bb, Eb, Ab). The chord Eb⁻⁷ is indicated above the staff. The notation shows a piano accompaniment with a steady bass line and chords in the right hand.

274 Eb⁻⁷

Musical notation for measures 274-277. The chord Eb⁻⁷ is indicated above the staff. The notation continues the piano accompaniment with a steady bass line and chords in the right hand.

278 **G** D⁻⁷

Musical notation for measures 278-281. The chord G is indicated above the staff, and D⁻⁷ is indicated below the staff. The notation shows a piano accompaniment with a steady bass line and chords in the right hand.

282 D⁻⁷

Then on to Solos...

Musical notation for measures 282-285. The chord D⁻⁷ is indicated above the staff. The notation shows a piano accompaniment with a steady bass line and chords in the right hand. The piece concludes with a double bar line and a key signature change to E-flat major (three flats).

Cantaloupe Island

Herbie Hancock

286

Funk

Musical notation for measures 286-289. The system includes a single treble clef staff and a grand staff (treble and bass clefs). Measure 286 is a whole rest in the treble clef. Measures 287-289 show a rhythmic pattern in the grand staff with eighth notes and chords.

290

Musical notation for measures 290-293. The system includes a single treble clef staff and a grand staff. Measure 290 has a melodic line in the treble clef. Measures 291-293 show a rhythmic pattern in the grand staff with slash marks indicating repeated figures. A '4' is written above the grand staff in measure 293.

294

Musical notation for measures 294-297. The system includes a single treble clef staff and a grand staff. Measure 294 has a melodic line in the treble clef. Measures 295-297 show a rhythmic pattern in the grand staff with slash marks. A '4' is written above the grand staff in measure 297.

298

Musical notation for measures 298-301. The system includes a single treble clef staff and a grand staff. Measure 298 has a melodic line in the treble clef. Measures 299-301 show a rhythmic pattern in the grand staff with slash marks. A '2' is written above the grand staff in measure 301. The piece concludes with a double bar line and a 3/4 time signature change.

All Blues

Miles Davis

302

Musical notation for measures 302-305. The top staff is a single treble clef staff with rests and a final quarter note. The bottom staff is a grand staff with piano accompaniment.

Bass Line Simile Throughout

306

Musical notation for measures 306-313. The top staff shows a melodic line with slurs and ties. The bottom staff shows piano accompaniment.

314

Musical notation for measures 314-321. The top staff shows a melodic line with slurs and ties. The bottom staff shows piano accompaniment.

322

Musical notation for measures 322-329. The top staff shows a melodic line with slurs and ties. The bottom staff shows piano accompaniment.

Satin Doll

Duke Ellington

330 C⁻⁷ F⁷ C⁻⁷ F⁷ D⁻⁷ G⁷ D⁻⁷ G⁷

334 G⁻⁷ C⁷ F^{#-7} B⁷ B^{bA7} 1. D⁻⁷ G⁷ 2.

339 F⁻⁷ B^{b7} F⁻⁷ B^{b7} E^{bA7}

343 G⁻⁷ C⁷ G⁻⁷ C⁷ F^{A7} D⁻⁷ G⁷

347 C⁻⁷ F⁷ C⁻⁷ F⁷ D⁻⁷ G⁷ D⁻⁷ G⁷

351 G⁻⁷ C⁷ F^{#-7} B⁷ B^{bA7} D⁻⁷ G⁷

Work Song

Nat Adderly

355

C-7 F- C-7 F- C-7

360

F- F- C7 C7

364

F- C-7 F- OR Bb7

368

F-7 Bb7 Db7 C7 F-

Useful Scales/Arpeggios

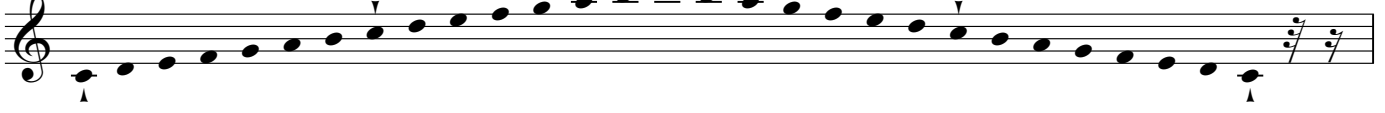
Remember that these are only in one key!
Maximum effectiveness comes from learning these
in all of the keys, which will give you fluidity in improvisation.

372 Blues



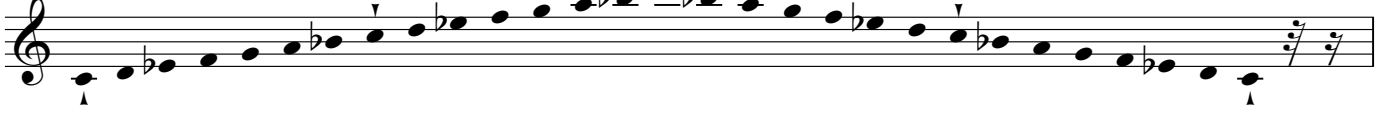
Musical notation for the Blues scale in E major, consisting of 12 notes: E, F, G, A, B, C, D, E, F, G, A, B. The notes are written on a treble clef staff with a key signature of one sharp (F#). The scale is played in a descending direction, with a final triplet of eighth notes (E, F, G) at the end.

373 Major (maj7s). Key Tones - E, B



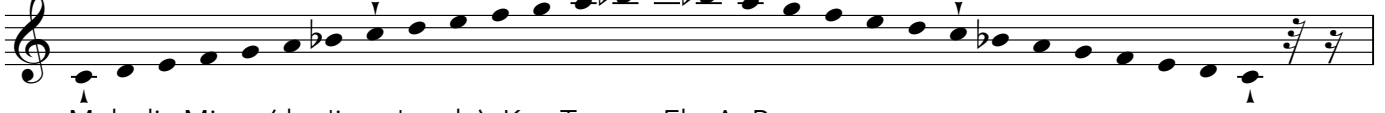
Musical notation for the Major (maj7s) scale in E major, consisting of 12 notes: E, F#, G, A, B, C, D, E, F#, G, A, B. The notes are written on a treble clef staff with a key signature of two sharps (F#, C#). The scale is played in a descending direction, with a final triplet of eighth notes (E, F#, G) at the end.

374 Dorian (min7s). Key Tones - Eb, Bb, A



Musical notation for the Dorian (min7s) scale in E major, consisting of 12 notes: E, F, G, A, B, C, D, E, F, G, A, B. The notes are written on a treble clef staff with a key signature of one sharp (F#). The scale is played in a descending direction, with a final triplet of eighth notes (E, F, G) at the end.

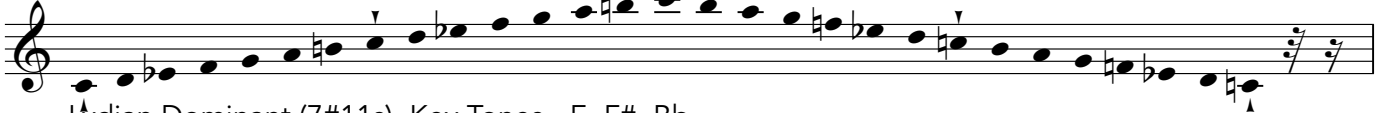
375 Mixolydian (7s). Key Tones - E, Bb



Musical notation for the Mixolydian (7s) scale in E major, consisting of 12 notes: E, F#, G, A, B, C, D, E, F#, G, A, B. The notes are written on a treble clef staff with a key signature of two sharps (F#, C#). The scale is played in a descending direction, with a final triplet of eighth notes (E, F#, G) at the end.

Melodic Minor (the 'jazzy' scale). Key Tones - Eb, A, B

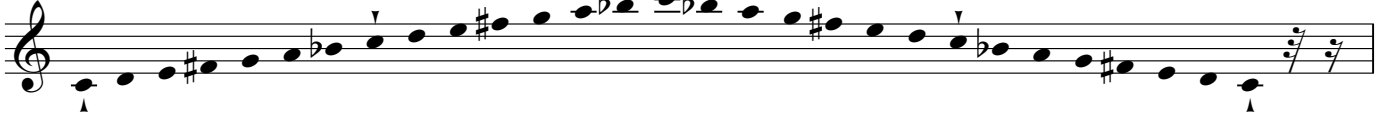
376



Musical notation for the Melodic Minor (the 'jazzy' scale) in E major, consisting of 12 notes: E, F, G, A, B, C, D, E, F, G, A, B. The notes are written on a treble clef staff with a key signature of one sharp (F#). The scale is played in a descending direction, with a final triplet of eighth notes (E, F, G) at the end.

Lydian Dominant (7#11s). Key Tones - E, F#, Bb

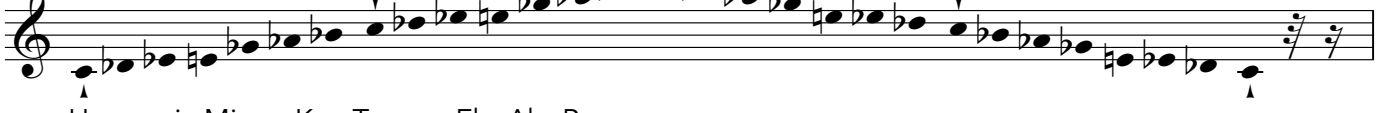
377



Musical notation for the Lydian Dominant (7#11s) scale in E major, consisting of 12 notes: E, F#, G, A, B, C, D, E, F#, G, A, B. The notes are written on a treble clef staff with a key signature of two sharps (F#, C#). The scale is played in a descending direction, with a final triplet of eighth notes (E, F#, G) at the end.

Altered (7alt.s). Key Tones - Eb, E, Ab, Bb

378



Musical notation for the Altered (7alt.s) scale in E major, consisting of 12 notes: E, F, G, A, B, C, D, E, F, G, A, B. The notes are written on a treble clef staff with a key signature of one sharp (F#). The scale is played in a descending direction, with a final triplet of eighth notes (E, F, G) at the end.

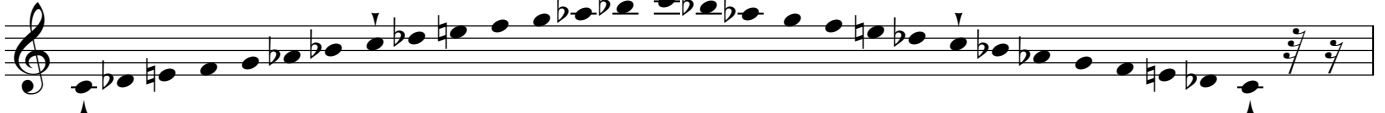
379 Harmonic Minor. Key Tones - Eb, Ab, B



Musical notation for the Harmonic Minor scale in E major, consisting of 12 notes: E, F, G, A, B, C, D, E, F, G, A, B. The notes are written on a treble clef staff with a key signature of one sharp (F#). The scale is played in a descending direction, with a final triplet of eighth notes (E, F, G) at the end.

Harmonic Minor 5th Mode (7b9s). Key Tones - Db, E, Bb

380



Musical notation for the Harmonic Minor 5th Mode (7b9s) scale in E major, consisting of 12 notes: E, F, G, A, B, C, D, E, F, G, A, B. The notes are written on a treble clef staff with a key signature of one sharp (F#). The scale is played in a descending direction, with a final triplet of eighth notes (E, F, G) at the end.

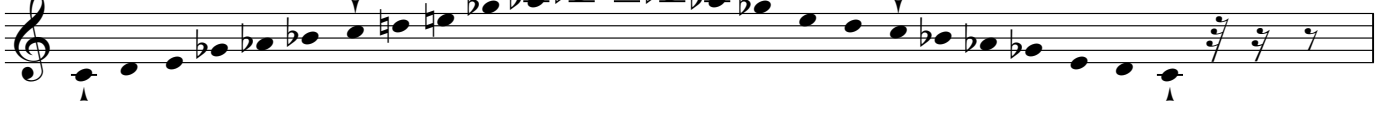
381 Diminished (diminished chords)



Musical notation for the Diminished (diminished chords) scale in E major, consisting of 12 notes: E, F, G, A, B, C, D, E, F, G, A, B. The notes are written on a treble clef staff with a key signature of one sharp (F#). The scale is played in a descending direction, with a final triplet of eighth notes (E, F, G) at the end.

Whole Tone (+7s). Key Tones - E, Ab, Bb

382



Musical notation for the Whole Tone (+7s) scale in E major, consisting of 12 notes: E, F, G, A, B, C, D, E, F, G, A, B. The notes are written on a treble clef staff with a key signature of one sharp (F#). The scale is played in a descending direction, with a final triplet of eighth notes (E, F, G) at the end.

16 383 Major 7th

384 Dominant 7th

385 Minor 7th

386 Half Diminished 7th

387 Diminished 7th

388 Augmented 7th

389 Minor/Major 7th

390 **Exercise 1** - Arpeggios in all inversions (do for other arpeggios, Minor 7th, Dominant 7th etc)

395 **Exercise 2** - A pattern going up the scale - similar to Exercise 1, repeat on other scales

399 **Exercise 3** - Arpeggio pattern in minor thirds. Experiment with different patterns and transpositions.

401

Rhythm Exercises

It's important to be comfortable playing in all places in the bar. By familiarising yourself with the feeling of all the subdivisions in the bar, you develop more confidence playing melodies and open up more creative possibilities.

It's really valuable to practise this away from the instrument. Standing up, stepping and clapping gets the whole body involved. FEELING rhythm is key, and using the whole body makes this easier.

Alternate stepping right, left, right, left on the spot at a comfortable slow walking pace, count '1 and 2 and 3 and 4 and' (the steps correspond to crotchets, and the counting is quavers). Do straight quavers first, then try swing when you're feeling comfortable. Try clapping the following:

404 **Beat 1** **Beat 2** **Beat 3** **Beat 4**

408 **'and' of 1** **'and' of 2** **'and' of 3** **'and' of 4**

Try and feel how your clapping corresponds to your feet!

Next, pick one downbeat and one offbeat. For example:

412 **1 and the 'and' of 3** **'and' of 1 and beat 3**

etc... Try as many permutations as you can, but make sure you master the ones you're working on before you move on!

Consecutive off-beats present a challenge. Mix it up!

414 **'and' of 1, 'and' of 2** **'and' of 1, 'and' of 4**

etc...

Next try, two off beats and a downbeat

416 **'and' of 1, 'and' of 2, 3** **'and' of 1, 3, 'and' of 4**

etc...

What if you used these 3 note rhythms as a basis for a solo?